

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 54.—No. 11.

SATURDAY, MARCH 11, 1876.

PRICE: 4d. Unstamped.
6d. Stamped.

CRYSTAL PALACE.—SATURDAY CONCERT. THIS DAY. The Programme will include: Overture, "Olympia" (Spontini); Concerto for pianoforte and orchestra (Tchaikoffsky), first time of performance; Symphony in F. No. 8 (Beethoven); Overture, "Paradise and Peri" (Bennett); Vocalists—Mdmé Lemmens-Sherrington and Mr Vernon Rigby. Solo Pianist—Mr Dannreuther. Conductor—Mr AUGUST MANNS. One Shilling, or by Guinea Season Ticket. Stalls, 3s. 6d. and 2s. 6d.; a large number of reserved seats at One Shilling.

ALEXANDRA PALACE.—SYMPHONY COMPETITION. The Rules can be had on application to Mr H. WEIST HILL, Alexandra Palace, N. MSS. must be forwarded on or before March 13th.

WEDNESDAY NEXT.

LONDON BALLAD CONCERTS, ST JAMES'S HALL. WEDNESDAY NEXT, at Eight o'clock. Artists—Mdmé Edith Wynne, Mrs Osgood, Mdmé Patey, Mdmé Osborne Williams, and the Sisters Bada; Mr Sims Reeves, Mr Edward Lloyd, Signor Poli, and Mr Maybrick. Pianoforte—Herr Theodor Franzen, The London Vocal Union (from St Paul's), under the direction of Mr Walker. Conductor—Mr MEYER LUTZ. Stalls, 6s.; family tickets to admit four, 21s.; balcony, 3s.; area, 3s. and 2s.; gallery and orchestra, One Shilling. To be had of Austin, St James's Hall; Boosey & Co., 295, Regent Street; and of the usual Agents.

MR WILLEM COENEN'S CHAMBER CONCERTS OF MODERN MUSIC, AT ST GEORGE'S HALL, ON THURSDAYS, March 16, 30, and April 13, at Eight o'clock. Vocalists—Miss Wilhelmina Gips and Miss Sophie Ferrari. Violin—Messrs Wiener and F. Amor. Viola—Mr Zerbini. Violoncello—Mr Daubert. Clarinet—Mr Lazarus. Pianoforte—Mr Willem Coenen. Conductor—Mr J. B. ZERBINI. The Programme of FIRST CONCERT, on THURSDAY, March 16th, will include: Trio in F major, Op. 18, for pianoforte, violin, and violoncello (Camille Saint-Saëns); Quartet in C minor, Op. 60, for pianoforte, violin, viola, and violoncello (Brahms), first time in this country; Solo, pianoforte, (a) "Consolation" (Liszt), (b) "Etude" (Rubinstein); Quartet in G minor, for two violins, viola, and violoncello (Schubert). Vocalist—Miss Wilhelmina Gips. Stalls, 3s.; balcony, 3s.; admission, One Shilling. Subscription for the Three Concerts, 12s. 6d. Tickets at Chappell & Co.'s, 50, New Bond Street.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. TENTH SEASON, 1876. THE FIRST CONCERT of the Society (Fiftieth since formation) will take place on THURSDAY, 2nd March. The Concerts of the Schubert Society afford an excellent opportunity for young rising Artists to appear in public. For full particulars apply to H. G. HOPFER, Hon. Sec., 244, Regent Street, W.

MUSICAL ASSOCIATION, 27, Harley Street, W.—SECOND SESSION, 1875-6. SIXTH MONTHLY MEETING, MONDAY, April 3rd. At 5 p.m. punctually a Paper will be read by Lord RAYLEIGH, M.A., F.R.S.: "On our Perception of the Direction of a Source of Sound." Election of Members at 4.30 p.m. CHARLES K. SALAMAN, Hon. Sec.

MADAME SAINTON'S VOCAL ACADEMY. For the training of Vocalists, Professional and Amateur. The Second Term commences on MONDAY, April 24th. Mdmé SAINTON receives Candidates for admission on Tuesdays, between Three and Four o'clock, at 71, Gloucester Place, Hyde Park, where all communications relative to the Engagement of her Professional Pupils must be addressed. Prospectuses and particulars can be obtained of Mr Vert, 53, New Bond Street; and of Messrs Chappell, 50, New Bond Street, W.

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The wild, white rose.	The Alpine Hunter.
A boatman's life for me.	Heavenly Voices.
My Lily.	Gentle Flowers.
Sing, dearest, sing.	The Buckies on her Shoes.
Many weary years ago.	The Flight of the Birds.

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The next STUDENTS' ORCHESTRAL CONCERT, open to Subscribers, Members, and Associates, will take place at ST JAMES'S HALL, on SATURDAY Evening, the 18th inst., commencing at Eight o'clock. The Programme will include: "Belshazzar," 2nd part (Handel); Overture—MS. (Oliveria Prescott, Student); and Concertos by Beethoven, Schumann, W. S. Bennett, and Rubinstein. Complete Band and Chorus, composed of past and present Students and Professors and the Choir of the Royal Academy of Music. Conductor—Mr WALTER MACFARREN.

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"WAKE, LINDA, WAKE"

MR GEORGE COURTENAY (the popular Baritone) will sing WELLINGTON GUERNSEY's well-known Serenade, "WAKE, LINDA, WAKE" (in which he is invariably encored), at Wood Green, on the 27th inst.

"THE NAIADES."

MISS HELEN RICE will sing, on the 27th inst., at Wood Green, WELLINGTON GUERNSEY's Waltz Aria, "THE NAIADES," and his popular Romance, "THE BEACON" (by desire).

ASCHER'S "ALICE"

MISS EMMA BREMNER will play, at her Evening Concert, on the 27th inst., at Wood Green, ASCHER's popular Transcription of the celebrated Romance, "ALICE, WHERE ART THOU?"

"BY THE SEA."

MISS FLORENCE WINN will sing the charming new Ballad, "BY THE SEA" (composed by WILFORD MORGAN), at Homerton, March 23rd; Kingland, 24th; Atheneum, Camden Town, April 1st. Price 4s. London: DUNCAN DAVISON & CO., 244, Regent Street, W.

"ADORATA VALSE."

MIDLE LIEBHART will sing HENRY KLEIN's new Valse, "ADORATA" (Poetry by Signor ZAFFERA), at the Royal Aquarium Concert, on Friday Evening next.

"THE MESSAGE."

MR VERNON RIGBY will sing BLUMENTHAL's admired Song, "THE MESSAGE," at Swansea, on Thursday next, March 16.

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MR F. H. CELLI, in the Provinces with Carl Rosa's Opera Company until June. All letters to be addressed to care of STANLEY LUCAS, WEBER & Co., 84, New Bond Street, W.

HERR CONCERTMEISTER HERMANN FRANKE (pupil of Herr Joachim) begs to announce his arrival in Town for the Season. Address—No. 1, Bentinck Street, Manchester Square.

MR T. THORPE PEDE (Professor with, and Sole Successor, by Certificate, to the celebrated Maestro CRIVELLI), begs to acquaint his Pupils and Friends that he will return from St Petersburg for the Season early in April. Address, until the 17th March, Hôtel Demouth, St Petersburg; after that date, to care of Messrs. CRAMER & Co., 201, Regent Street.

MRS OSGOOD begs to announce that she has made arrangements to stay in England until the Spring of next year, and requests that all communications respecting ENGAGEMENTS may be addressed to 9, St Luke's Road, Westbourne Park, W.

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Sudden Apparition of Mr Ip'Mutton.

(Dr Shoe in his Laboratory.)

DR SHOE (*meditatively*).—I must try and write something about Hans and Arabella.(*Lightning.*)DR SHOE.—My instep! what a flash that was! (*Begins to write about Hans and Arabella.*)(*Thunder.*)DR SHOE.—My shanks! what a peal that was! (*Resumes writing about Hans and Arabella.*)(*First Earthquake.*)DR SHOE (*ceasing to write about Hans and Arabella*).—What is't?(*Second Earthquake.*)

DR SHOE.—The house is crumbling! O! my heels!

Apparition of Ip'Mutton.

DR SHOE (*shivering*).—Master! Master! Master!—What desirest thou?Ip'Mutton (*sepulchrally*).—Shoe! Shoe!! Shoe!!! Taylor Shoe!!!!DR SHOE (*quivering*).—Master! Why Taylor?—What would'st thou?

Ip'Mutton.—I bequeathed to thee my pen!

DR SHOE (*shrinking*).—Yes!Ip'Mutton (*fiercely*).—How hast thou wielded it?DR SHOE (*trembling*).—As a poor mortal. Thou—Master!—art translated!(*Third Earthquake.*)DR SHOE (*palpitating*).—O!—the ground sinks under me!Ip'Mutton (*in voice of thunder*).—Shoe!—thou shalt be swallowed!DR SHOE (*re-shivering*).—What have I done?Ip'Mutton (*oracularly*).—Thou hast done *Nothing*!DR SHOE (*re-re-quivering*).—Master!—what would'st thou have?(*Earthquakes.*)Ip'Mutton (*in a voice of lightning, thunder, hail, snow, rain, and locusts*).—ARABELLA!DR SHOE (*imploringly*).—I have thrown my shield about her!Ip'Mutton (*vehemently*).—Where was thy sword?—HANS!!!DR SHOE (*re-shivering*).—Of Iceland?

Ip'Mutton.—No—of Bulow! Thou art a poltroon! Thou shouldst have sabred him. I love thee, Shoe!—but be no longer officer of mine!

Ip'Mutton banishes into space.

(*Lightning, Thunder, Earthquake, Sunquake and Moonquake.*)DR SHOE.—Oh! mine Uncle! What boots it after all? Why quakes the universe? (*Falls prostrate into shoe.—Storm rages.—Further quakes.*)

About two boxed Spirits.

Two forms that stood by the river;
 Two hands that were locked in each other;
 Two lips that pressed two others;
 Two hearts that feared to beat;
 Two throats that choked with anguish;
 Two hearts whose souls were exchanged.
 The darting fishes flew past them;
 The birds came and gathered round them,
 To watch their eyes meet and fall,
 And list to their sighs of despair.
 She said, "Love, I dare not wait by thee;
 Fate rules our two lives asunder,
 And for here and hereafter we sever—
 E'en death brings no hope for our love."
 An echoed kiss—"One more." "One more."
 "In mercy, go from me!"—and all was o'er.
 Her slow, leaden steps she directed,
 Across the flower'd grass to her home;
 And paused oft and oft with heart-sickness,
 As she thought of the broken heart left.
 She passed the last corner of pathway,
 Which shut him all out from her sight;
 And, when all alone with her sorrow,
 Realized, for the first time that night,
 That words can be spoken and meant,
 Which cannot by mortals be suffered,
 To blot out all life and all light.
 One thought—"Is he still there?"—she murmured,
 And retraced her steps to the gate.
 "He is!" and, with lightning feet gliding,
 She rushed to his side, and said, trembling—
 "Death now together, or, love me for ever."
 "Death now together, or, love me for ever."

Carofano.

BIRMINGHAM.

(From our own Correspondent.)

The programme of Messrs Harrison's last concert was worthy the occasion, bringing, as it did, to a close one of the most brilliant seasons ever known in this busy and enterprising place. Since October last, Birmingham has had the opportunity of hearing all the most celebrated artists: Adelina Patti, Christine Nilsson, Albani, Trebelli-Bettini, Marie Roze, Norman-Néruda, Annette Essipoff, Sims Reeves, Santley, Foli, Charles Hallé (and his excellent band), Carl Rosa, with his opera company, Mr Mapleson's Italian Opera troupe, Mad. Lemmens Sherrington, Mad. Patey, and many others of more or less note. Oratorios have been given, orchestral symphonies played, and now, by way of conclusion, a chamber concert, with three such artists as it would be impossible to excel. When I name Herr Joachim, Marie Krebs, and Alfredo Piatti, I think my statement need not fear contradiction; and, in saying that the selection was worthy the executors, the truth is in no respect exceeded. Let it speak for itself: Beethoven's grand Trio, in B flat, Op. 97; Solo, violin (unaccompanied), Bach; Solo, pianoforte, Beethoven's Pastoral Sonata; Solo, violoncello, Veracini; Trio, in G major, Haydn. These were the dishes that made the choice *ménu* thoroughly relished by a most appreciative audience, who, thanks to the concert being held in the Masonic Hall, a room of moderate dimensions, were enabled to enjoy the most delicate *nuances*, as well as the bolder and more emphatic passages; a condition of things impracticable when chamber music is played in the vast area of the Town Hall.

Often as I have heard Joseph Joachim—and my recollection extends to the time when he was but a mere youth—I think I have never listened to him with greater delight; and that this feeling pervaded his auditors generally was evident from the enthusiastic plaudits which again and again greeted the "Emperor of the Fiddle." Stimulated by this expression of warmth, Piatti too fairly outshone himself both in his solo and concerted playing; while Mdle Krebs, who made her first appearance in Birmingham, was found in all respects a worthy associate of her illustrious playmates, captivating her hearers alike by the delicacy and refinement, as well as by the vigour and energy of her playing—playing of the pure and legitimate school, as enunciated by that queen of pianists, Arabella Goddard—honest work produced from brain, wrist and fingers; no uplifting of elbows, no treating the instrument as if it were an enemy that could not be punished too severely; a faithful interpretation, in short, of the composer's meaning, with a total abnegation of self, and a scorn of the modern cast of "higher development." The clever child, Marie Krebs, has fulfilled her youthful promise, and, whenever she revisits Birmingham, may safely count upon a reception as cordial as it is well deserved.

Miss Florence Marryatt (Miss Ross Church) and Mr George Grossmith, Junr., have recently given their entertainment "Entre Nous" at the Exchange Rooms, with marked success.

Of the arrangements for the forthcoming Festival, I hope shortly to be in a position to say something.

Those who know the vast amount of labour and the multitudinous details involved in getting up a great musical festival are pretty well aware that no sooner is one celebration at an end than preparations are begun to be made for the next triennial event, and so the business part of the affair is "always beginning, never ending." At the meetings of the Choirs the task is not so difficult, as new works are rarely if ever given or expected, but with Birmingham it is a different matter, its festivals having long since outgrown their mere local proportions and become world-wide in their interest. The committee, on whom devolves the selection of novelties, have been sorely exercised as to their choice of composers, having been in negotiation with M. Gounod, Herr Brahms, and others, but without success. Fortunately, however, they have been able to arrange with an English musician, who, bearing in mind his latest and greatest work, is sure to do justice alike to Birmingham and to himself; for Mr G. A. Macfarren is by no means unrecognised here, his oratorio, *St John the Baptist*, having been twice heard in the Town Hall, and each time with increased favour. There is, therefore, little doubt that the Cambridge Professor and successor of that god-gifted genius, Sterndale Bennett, will produce something for the Festival of 1876 worthy the occasion, and deserving to rank with *The Woman of Samaria*, which, now nearly

nine years since, first delighted its hearers at Birmingham. Niels Gade, the Danish composer (of whom Mendelssohn thought so highly), has undertaken a cantata, and Mr F. H. Cowen has also in hand a cantata on the subject of Byron's *Corsair*. But, while these important matters are in progress, there is yet another of little less interest to the public to be thought of, and that is the artists who are to interpret both standard works and novelties. Of course, nothing official has yet been announced, but I have sufficiently good reason for stating that two (if not more) names ranking highest among vocalists will be this time conspicuous by their absence: Mr Santley preferring opera with Carl Rosa to the Birmingham Festival with Sir Michael Costa, while Mr Sims Reeves (about whose status it would be idle and superfluous to talk, and whose services are simply invaluable) will also be absent from no fault of his own, but solely owing to the dilatory action of the committee, who, although they had been in negotiation with other artists for some weeks, deferred making any sign to our great English tenor until it was too late to secure his services, as he had made other arrangements.

Those who take an interest in the subject will not have forgotten that Mr Reeves not only strenuously objected to the high pitch of the organ (and consequently of the orchestra) at the Festival of 1873, but positively declared that, unless the pitch was lowered, he would not sing at another Festival. No intimation was ever given to Mr Reeves that the question was even so much as under consideration, nor was any hint directly or indirectly given of an engagement until the middle of February, when Mr Reeves first learned that a contract had been entered into for lowering the pitch, and was, at the same time offered an engagement. Knowing the position Mr Reeves had assumed with regard to this question, it would have been but business-like (to say nothing of courtesy) to have informed him that steps were being taken for the necessary alterations in the organ, and so have prevented what cannot be regarded as other than a misfortune and loss to the artistic value of the Festival, by the absence of a singer whom every Englishman must feel proud to claim as his countryman.

The local contingent is at present occupied in rehearsing *Elijah*, Spohr's *Last Judgment*, and Beethoven's Mass in C, which, together with the *Messiah*, will form the standard works to be given at the Festival in August next.

D. H.

A Most Curious Epigram.

Sphinx.—Why is a certain journal published by Augener and Co. like the third string of a violin?

Oedipus.—Because it is a "Musical Re-cord."

(Bravo! Oedipus!—D. H.)

MUSIC AT WORCESTER.

(From a Malvern Correspondent.)

I partook of a musical feast at Worcester the other night, for which a special train was run from Malvern, returning at eleven o'clock from Worcester. If they have drawn music from the cathedral, it seems to be rooted in the town, for the execution of the following programme was quite "professional":—

Madrigal, "We happy shepherd swains," Netherclift; Glee, "The cloud-cap't towers," Stevens; Duet, violin and pianoforte (No. 1), (Messrs Spray and Quarterman), Kücken; Sea song, "The white squall," Barker; Overture, introduction, bass solo, and chorus (*Norma*), Bellini; Grand march, *Cornelius*, Mendelssohn; Descriptive song, "The raft," Pinsuti; Selection, harmonium and pianoforte (*Euryanthe*), (Messrs H. Elgar, W. H. Elgar, and Quarterman), Weber; Glee, "Cold is Cadwallor's tongue," Horsley; Overture, *Caliph of Bagdad*, Boieldieu.

Very likely some of the Cathedral singers were among the performers. There was a bass, whose voice told especially well in the glees. The "White squall," sung by Mr Dyson, with full accompaniments, was an effective performance; and Signor Pinsuti's descriptive song was given with much feeling by Mr Smith. Both of these were *encored*. The concert was held at the Crown Hotel, in the large Masonic room; and, although only one of the usual weekly meetings, was attended by nearly 200 persons. J. G. B.

Aesthetic Publisher.

Commercial Composer.



PUBLISHER.—I shall be glad, my dear Sir, to bring out some work that will tend to elevate your reputation, and maintain the character of my house.

COMPOSER.—Blow my reputation!

PUBLISHER.—Fye, my dear Sir; remember your promise to compose a new symphony for the directors of the Crystal Palace.

COMPOSER.—Blow the directors of the Crystal Palace!

PUBLISHER.—Softly, my dear Sir; you surely have not forgotten your undertaking to compose a new dramatic cantata, on Lady Godiva, for the approaching Birmingham Festival?

COMPOSER.—Blow the Birmingham Festival!

PUBLISHER.—Let me remind you, my esteemed Sir, that you must do something to redeem the promises of your youth.

COMPOSER.—Blow the promises of my youth!

PUBLISHER.—Then I despair of you, my respected master. I would never have entered into an agreement to take all your compositions, had I known that you intended to abandon works of high art.

COMPOSER.—Blow works of high art!

PUBLISHER.—Your object may be to make money. Mine is to publish for posterity.

COMPOSER.—Blow posterity!

PUBLISHER.—Then I fear we must part. I have a duty towards the musical world to perform, and I must relinquish you to the care of my more commercial brethren.

COMPOSER.—Blow your duty to the musical world, and bless your more commercial brethren!

(Exit Composer, indignantly;—Publisher sighs, and returns to the study of the score of Beethoven's Ninth Symphony.)

To Incintha.

For Breach of Promise I shall sip
Unless the happy day you name
And who that sees your coral lip
Can doubt what Damages I'll claim.

Equatorius.

MADRID.—It is said that in future there will be a second Italian Opera here.

MDLLE MARIE KREBS.

Our contemporary, the *Daily Telegraph* of March 4th, speaks of Mdlle Krebs' first "recital" as below:—

"Having fulfilled her engagement for the present season at the Monday Popular Concerts, this interesting young pianist gave the first of two recitals in St James's Hall on Thursday afternoon, assisted by Miss Agnes Zimmermann, whose sound musicianship and great ability as an executant never fail to be of the highest service wherever she appears. The two ladies were heard together, first in Moscheles' well-known 'Hommage à Handel,' and we need not say that music so brilliant and effective, so thoroughly adapted to the means employed, had a warm reception. The piece was given to perfection, and followed by a unanimous recall. In the second instance the fair artists played Chopin's seldom-heard Rondo in C major for two pianofortes, a characteristic work which ought oftener to receive attention when the object is to put forward choice examples of the Polish composer. This also was well received. We trust that Mdlle Krebs' future recitals will, like that under notice, present the attraction of two performers engaged upon music which, because written for four hands, or two instruments, is rarely heard. The solo pieces were all taken by Mdlle Krebs, and comprised Beethoven's *Sonata Pathétique*, a Prelude and Fugue of Bach, two Studies by Sterndale Bennett, a *Toccata* by C. V. Stanford, Schubert's *Impromptu* in E flat, and a *Capriccio* by the father of the young pianist. These works, so varied in character and in their demands upon the executant, were all so played as to strengthen the conviction that in Mdlle Krebs we have an artist *au fond*—one who to adequate mechanical means unites great susceptibility of feeling and intellectual powers. Whatever she did on the occasion was done well, and with a purpose, without in the smallest degree overstepping the limits beyond which the performer intrudes himself upon the domain sacred to the composer."

The Studies by Sterndale Bennett were the "*Amabile*" and "*L'Appassionato*," each in its way a model—but not included in his first book of "*Six Studies in the form of Capriccios*." Of the second "recital" of Mdlle Krebs we hope to be able to speak in our next.

Metaphysical.

(By Dr Author of)*

I often wonder what I am,
And what I yet may be;
An elephant, an ape, a ram,
A buzzard, or a flea?

My aching heart, my puzzled brain,
Cannot support this mental strain.

And yet were I to choose my lot,
And say I'd be an eel,
Would that be happiness or not?
Should I contented feel?

My aching heart, my puzzled brain,
Cannot support this mental strain.

Danophyllin.

The Mental Strain.



* The names are too long for insertion unless charged as an advertisement.

M. PAQUE.

Monsieur G. Paque, whose death we regret to announce, was born in Brussels on July 24th, 1825. He studied at the Conservatoire, under Demunck, and gained the first prize at the early age of fifteen. He afterwards went to Paris, where he remained some years, making a sensation at the Concerts Musard. He played some time after at Vichy, where he was presented with a diamond pin by the Prince de Joinville, who held him in great esteem and respect. He was then called to Madrid, as violoncellist to the Queen of Spain, and was presented by Her Majesty with many handsome presents of diamonds, &c. In the year 1851 he received from the late Jullien a permanent engagement, and came to England, where he has remained until the time of his death, playing at the Opera and at the Saturday concerts, &c. He was also a member of Her Majesty's private band, and was much esteemed by the Prince Consort. M. Paque died at his residence in Great Portland Street, last week, and his funeral took place on Thursday, at Brompton Cemetery, when a large number of persons attended to pay the last respects to one who was equally respected as an artist and a gentleman:—Monsieur Philip Paque and Monsieur Francois Paque (his brothers), Mr Ganz (his executor), Mr Bever, Mr Polydore de Keyser (President of the Belgian Benevolent Society), Mr Liebrechts (Vice-President of the Belgian Society), Mr Cusins, Mons. Sainton, Mr W. Duncan Davison, Mr Pollitzer, Mr Windus, Mr Buels, Mr Guest, Mr Petit, Herr Lehmeier, Mr Hann, Mr Lütgen and Mr Brie, Dr Ayling and Mr Ayling, and Mr Thomas Higgins. The following gentlemen sent their carriages:—J. F. Hirsch, Esq., Charles Eley, Esq., M. E. Posno, Esq., H. L. Raphael, Esq., and Professor Wylde.

MILAN.

(From a Correspondent.)

I Puritani has been revived at the Scala, with a cast including Signora Harris-Zagury, Signori Gayarre, Maini, and Sparapani. As Arturo, Signor Gayarre created an extraordinary sensation. After him, the greatest amount of applause fell to the lot of Signora Harris-Zagury. Her neatness and facility of execution are very remarkable, but her voice is rather deficient in strength and volume for so large a theatre.

This is the fifth time that *I Puritani*, the last opera Bellini wrote, has been produced at the Scala. It was first performed there during the Carnival of 1836. The libretto is by Count E. Pepoli, now a senator of the kingdom of Italy. The opera was composed for the Italiens, Paris, the stipulated price being twelve thousand francs, and a third of the copyright, as stated by the Cavaliere Florimo in his interesting book, *Cenno storico sulla Scuola musicale di Napoli*. Flattered by the approbation of the Parisians, who greeted *La Sonnambula* enthusiastically, and urged on to rival, in a friendly manner, Mercadante and Donizetti, then writing for the Italiens, Bellini set about his task with eagerness. When the opera was completed he sent it to Rossini, then manager of the Salle Favart, accompanying it with this letter:—

"Here is my poor work finished. I present it to you, most illustrious master. Do with it whatever you choose; cut out, add, modify the whole if you think fit; my music will always gain by it."

Rossini, who tells this story with much affectionate feeling in a letter to his friend Pietro Folo, of Rome, did not fail to give the young composer some useful hints. Among other things, he advised him—as Bellini himself states in a letter to Florimo—to divide the opera into three acts, and conclude the second act with the duet between the barytone and the bass, as being a number which could not fail to prove highly effective.

The opera was produced at the Italiens, Paris, on the 25th Jan., 1835. Its success was tremendous. The name of Bellini was lauded to the skies. The day after the first performance the Boulevard des Italiens, opposite the Bains Chinois, where he lived, was blocked up with carriages. The most beautiful among the fair members of the aristocracy, as well as the leading men of the day, hastened to present Bellini with bouquets of flowers or offer their congratulations. Five days afterwards, that is, on the 30th January, Louis Philippe sent him the decoration of the Legion of Honour. If we except Rossini, Meyerbeer, and Auber, he was the first composer of that day who had been thus distinguished. Louis Philippe conceived the happy notion of forwarding the cross to the Theatre,

that being, as it were, the field of honour on which it had been gained, and Rossini was the person commissioned to deliver it.

The day after the first performance, Auber wrote:—

"MY DEAR MAESTRO,—I was entranced on hearing your opera, which is a beautiful gem to be added to your crown, already so rich! I did not find you at home, so receive now my compliments and my thanks for the charming evening you caused me to spend. A thousand and a thousand good days."

"AUBER.

"Sunday, 26th."

Donizetti wrote to Felice Romani:—

"Bellini's success was great; it still keeps up, although at the fifth performance, and will keep up till the end of the season."

Eight months after the first performance of *I Puritani*, (24th September, 1835), Bellini had ceased to live. A year later (same month and on the same day) died at Manchester, Marie Malibran, finest interpretress of the composer's music.

A new ballet, entitled *La Rosa*, has been produced at the Teatro dal Verme. Signor Baraccani, whose work it is, owes much of its success to the principal dancers.

ALEXANDRA PALACE.

Perhaps the principal attraction of the programme at the last Saturday Concert was the performance of an overture, entitled *From Sorrow to Joy*, from the pen of Mr H. C. Banister; for most musicians unacquainted with the minor compositions of this professor, but well-read in the unassuming little manual so well-known to students as "Banister's Music," would naturally be curious to hear the effect of the profound knowledge and deep thought therein contained when reduced to practice. Those alone who have drunk deep at the theoretical fountains of Germany, headed by the voluminous Albrechtsberger, and have yearned for a master mind to classify the recondite masses of erudition that make the search for the principal threads of the discourse of the German sages a mental game at hide and seek, can thoroughly appreciate the learned simplicity with which Mr Banister applies his test of *absolute utility* to musical science in the above-mentioned volume. His admirers in this branch of the art would know right well that a composition of Mr Banister's must necessarily be written with a calm adherence to strict rule no less than with a command of every elaboration of legitimate treatment within the range of his subject, and in this they were not disappointed. Whether, from the materials afforded him by nature, Mr Banister will be able to build according to his measure of architectural skill, remains to be proved. A single hearing of any work of such pretensions as the overture *From Sorrow to Joy*, does not justify the formation of an opinion. Mr Banister (who himself conducted) was enthusiastically applauded, and recalled, a demonstration that should be witnessed with pleasure, it being far too much the rule among us for the "prophet" to obtain "honour from his country" only when the loudest demonstration of that honour is powerless to reach the ears that lie, still and pulseless, beneath that country's bosom.

Commencing with Haydn's symphony in D (No 2), the concert ended with Sir Michael Costa's "Alma march," and included a most praiseworthy performance of Beethoven's choral fantasia (piano-forte, M^{me} Viard Louis). The "concert piece" *Spring Fantasy*, by Niels W. Gade, for four solo voices, orchestra and pianoforte, bids fair to rank among the most pleasing of the gifted Danish composer's orchestral compositions. Failing as a rule to rise to massive conception, his choice of a subject in this instance is happily adjusted to the poetical grace which is the essential characteristic of his mode of thought. *Spring* demands a simple and innocent expression, and this it receives at the hands of Herr Gade, of whom we hope to hear more frequently.

The vocalists were Misses Helen Horne and Helen Arnim, Messrs Wadmore and Vernon Rigby. Mr Howard Reynolds played Schubert's Serenade, as cornet solo; and Mr Archer played the pianoforte part of the "Spring Fantasy" in a manner worthy his reputation. At to-day's concert the novelties will be some ballet music from a MS. opera by Herr Silas, and a Pianoforte Concerto ("Jubilee") composed and performed by Mr W. H. Holmes.

FLAMINGO.

MAD. CHRISTINE NILSSON is still at Florence. Her husband, M. Rouzaud, has quite recovered from his late indisposition.

Rip van Winkle.

"I've sworn off."



Rip.—"But this one shan't count. Here's a health to yourself and families. (Drinks.) Where's Schneider?" (Drinks again.)
Schneider (from under the table).—"Bow! wow!"

MONDAY POPULAR CONCERTS.

ST JAMES'S HALL.

EIGHTEENTH SEASON, 1875-76.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE LAST SUBSCRIPTION CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, MARCH 13, 1876.

To commence at Eight o'clock precisely.

PROGRAMME.

PART I.

QUARTET in F minor, Op. 95, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI Beethoven.

DUET, "Giorno d'orrore"—The Mdles BADIA Rossini.

FANTASIA-SONATA in G major, Op. 78, for pianoforte alone—Mr CHARLES HALLE Schubert.

PART II.

TRIO in E flat, Op. 3, for violin, viola, and violoncello—MM. JOACHIM, STRAUS, and PIATTI Beethoven.

DUETS, { "Greeting" Mendelssohn.
{ "Per valli, per boschi" Blangini.

The Mdles BADIA.

SONATA in A major (No. 17 of Halle's edition) for pianoforte and violin—Mr CHARLES HALLE and Herr JOACHIM Mozart.

Conductor Mr ZERBINI.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, MARCH 11, 1876.

To commence at Three o'clock.

PROGRAMME.

SEXTET in B flat, Op. 18, No. 1, for two violins, two violas, and two violoncellos—MM. JOACHIM, L. RIES, STRAUS, ZERBINI, PEZZE, and PIATTI Brahms.

SONG, "Guinevere"—Mdle SOPHIE LÖWE Sullivan.

SONATA in A minor, Op. 42, for pianoforte alone—Mr CHARLES HALLE Schubert.

TRIO in G major, Op. 9, No. 1, for violin, viola, and violoncello—MM. JOACHIM, STRAUS, and PIATTI Beethoven.

SONG, "I know a song"—Mdle SOPHIE LÖWE Benedict.

TRIO in G major, for pianoforte, violin, and violoncello—MM. CHARLES HALLE, JOACHIM, and PIATTI Haydn.

Conductor Sir JULIUS BENEDICT.

DEATHS.

On February 20, at Offenbach (Germany), Herr J. Schmidt, violinist, formerly of the Italian Operahouses, &c., London, aged 68.
On March 1, at 9, Harley Street, Signor GIOVANNI PUZZI, aged 84.—R. I. P.On March 2, at 118, Great Portland Street, Monsieur G. PAQUE, of Her Majesty's private band, aged 50.
On March 2, at New York, U. S. America, CHARLES EDWARD HORSLEY, Esq., aged 54.

On March 4, in Paris, ALFRED HOLMES, Esq.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 11, 1876.

Mr Dishley Peters.

Sir Petipace of Winchelsea.



MR PETERS.—We must inquire into this.

SIR PETIPACE.—The less said the better.

MR PETERS.—Why?

SIR PETIPACE.—Ah! there's the point!

MR PETERS.—I thought so!

SIR PETIPACE.—And I; but didn't like to tell you.

(Service Tree and Sable.—Tadcaster.)

Letters from Eminent Musicians.

No. 8.

FROM WILLIAM VINCENT WALLACE.

MY DEAR GUERNSEY.—By the merest chance your letter has fallen into my hands this day. I shall now explain to you why it has been so long delayed. When we arrived in Paris I took apartments in the Place de la Madeleine, No. 17. After a few weeks we changed to our present address. Owing to the forgetfulness of the people at Brandus's the letter was forwarded to the Place de la Madeleine, although I gave them the last address. To-day, being disappointed at not receiving an answer to some letters I had written to Germany, I called at Brandus's and found that all my letters were lying at my first address. You will, therefore, I hope, excuse my not having written to you sooner. As to the ballads for Mr Brewer, I think I told you some months back that I did not intend to write any for some time, the "Ironsides" being the only exception, which was composed for a special reason—friend Carpenter can tell you why! Besides I have not written anything for Cocks and Co. for many months, and I should not like to appear in print at another house until I have done so. The last reason, which, perhaps, you may think the best, is, that I have refused one of the first houses to compose half-a-dozen ballads at £30 each. It is our intention to return to London next Saturday, and, if possible, I shall try and call at the University in the evening. Remember me to friends Cox and Duff, &c., &c., &c., &c., &c., &c., and believe me ever yours truly,

W. VINCENT WALLACE.

65, Avenue des Champs Elysées, December 8, 1861.

N.B.—Can you spare time to call at Rolandi's and tell them we hope to arrive there next Saturday evening, about 8 o'clock, p.m.

WE regret to hear that, in consequence of the continued indisposition of Mr Fred. Sullivan, Mr C. Morton is compelled to suspend, for a time, the performance of *Trial by Jury*, at the Opéra-Comique. To replace Mr F. Sullivan as the Judge would be no less difficult than to replace Messrs Gilbert, as author, and A. Sullivan, as composer.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—It is something for a peaceable individual to feel that he can make an assertion without fear of its being contradicted by his enemies, or even by his dearest friends. Such is my pleasing certainty when I state that I have never been celebrated, and never shall be. I am unable, therefore, in the present instance, to speak from my own personal knowledge, but, judging from my experience of human nature generally, and the observations I have taken, of numerous stars, artistic, literary, and others, during a long series of years, I have arrived at the conviction that one of the things most difficult for mortals to bear is celebrity, and its frequent concomitant success.

When Horace says to Delius—

"*Aquam memento rebus in arduis
Servare mentem,*"

which, for your lady subscribers, I may render, "Remember you keep your equanimity in misfortune," he bids Delius achieve something which, though sufficiently difficult of accomplishment, men continually accomplish by the aid of dogged pluck with a dash of philosophical resignation. But when he adds—

"*Non secus in bonis
Ab insolenti temperatam
Letitia,*"

otherwise, "But eschew arrogance when your affairs run smoothly," he favours Delius with a nut to crack which cannot be cracked without the aid of a moral Nasmyth hammer of exceeding power. Anybody who has seen a man-of-war cannot fail to have observed that the top of each mast terminates in a small round, resembling the button at the end of a foil, or, at most, a moderately-sized cheese-plate. I fancy the name of this object is a truck. On the truck, then, of one of our largest iron-clads, an enthusiastic A. B., despising his mates, who were simply manning the yards, boldly clambered, and, standing perfectly erect, waved his hat to the Imperial Yacht which was bearing the Czar back to Russia, after his visit to this country. Of course, another A. B. immediately followed suit on board another vessel. Had not the Imperial Yacht steamed ever so many knots an hour, every truck in the British fleet would, probably, have boasted a similar human finial. To stand thus bolt upright upon what may be termed a circular piece of nothing, without aught to catch hold of, while the extremity of the mast is swaying to-and-fro, like a pendulum topsy-turvy, with the rise and fall of the waves, is a feat which few save British sailors could carry out. But there is something still more difficult, it would seem, than for a man to preserve his equilibrium on the truck of an iron-clad; it is for him to refrain from turning giddy and losing his head after he has scaled the pinnacle of fame.

At any rate, judging from what I read in last week's *Musical World*, such is the case with Herr Wachtel. The Herr has been a fortunate individual. Some people are born with a silver spoon in their mouths. Herr Wachtel was even more lucky. When he saw the light, he had a gold mine in his throat, or rather chest. That gold mine was an *ut de poitrine*, and he has since worked it very profitably. Though he did not impress competent judges profoundly over here, he is exceptionally popular in Germany, where his Postilion of Longjumeau—a character for which he displays peculiar aptitude and special predilection—has become an art-institution. His jack-boots are perfection; his short coat irreproachable; and his be-ribboned hat gay enough to captivate a recruiting sergeant; while the smack of his whip might excite the envy of Jehu himself. Herr Wachtel is reported to have amassed a large fortune; and his villa at Wiesbaden is nearly as well

known as was, in its day, at the other end of the residential scale, the tub of Diogenes.

Towards the latter part of last year, Herr Wachtel took his jack-boots; his short coat; his be-ribboned hat; and his renowned smack of the whip with him across the Atlantic. He had signed an agreement with Herr Neuendorff, a German operatic manager, of New York. He was well-received by his admirers of Teutonic birth or origin, as well as by the American public generally. At first, things went on pretty well, and there is no reason for supposing that Herr Wachtel was more dictatorial and more exacting than a tenor, when tenors are so scarce, has a right to be. But affairs soon began to wear a different aspect. Herr Wachtel mounted the high-horse, and, when a popular tenor does that, we are aware whither, or rather to whom, he will ride. According to the *New-Yorker Zeitung*, and the *American Art Journal*, as your Readers may have seen last week, Herr Wachtel, from mere personal caprice, repeatedly refused to appear when the manager wished, thus causing a serious diminution in the receipts. The culminating touch was put to the whole by his threat of not singing the part of the swan-drawn Lohengrin, in R. Wagner's opera of the same name, if Mdlle Pappenheim impersonated Elsa. He did not make the threat because Mdlle Pappenheim was inefficient and would mar the completeness of the performance. It was not zeal for art which actuated him. It was a very different motive. No matter how great the marks of approbation bestowed on him by the public, his cry, like that of the daughters of the horse-leech, was for more. Though gorged with applause, he begrudged the lady the few crumbs which fell from his table. He wanted everything, and wished the other members of the company to have only the remainder.

"*C'est que je m'appelle lion,*" exclaims the King of Beasts in the fable, as narrated by La Fontaine. "My name is Theodore Wachtel!" was evidently the guiding principle of the German tenor. The result was that Mdlle Pappenheim's name was banished from the bills, while her very respectable salary of 1600 dollars a month was of necessity paid her for doing nothing. What cared Herr Wachtel? He was confident in the magic power of his *ut de poitrine*. Parodying the lines of Barry Cornwall, I may thus express, perhaps, the singer's thoughts:

"The C, the C! the high chest C!
It's lodging, meat, and drink to me.
On ev'ry stage, where'er I'm found,
You're certain to hear that magic sound.

To gods above and pit below,
To tip that C I'm far from slow;
And all shall bow and yield to me,
As long as I sing my high chest C!"

The course adopted by the eminent artist was followed by disastrous consequences. The public failed to attend in paying numbers. The company was broken up. This did not matter much to Herr Wachtel, who retired to the ease and comfort of Breevoort House. But it was a heavy blow to his humbler comrades. Not altogether pleased at the collapse of the undertaking, Herr Beil, the financial director, after Herr Neuendorff's ceding him all his rights, has brought two actions against Herr Wachtel for the total amount of 26,496 dollars.

One conclusion to be drawn from the case is; that if the possession of an *ut de poitrine* confers on a tenor the privilege of behaving pretty well as he chooses, it likewise furnishes him with the means of making compensation, should the proper judicial authorities decide that he is bound to do so. It will probably not be long ere an American Court of Law will give Herr Wachtel a practical illustration of this truth.

N. V. N.

THE WAGNER THEATRE AT BAYREUTH.

FROM the report now lying before us for the second half of 1875, says the *Berlin Echo*, we gather that the rehearsals commence on the 1st June next; that the general rehearsals will take place on the 6th, 7th, and 8th August, and that the following dates are fixed for the three different performances, namely:—For the first, the 13th, 14th, 15th, and 16th August; for the second, the 20th, 21st, 22nd, and 23rd August; and for the third, the 27th, 28th, 29th, and 30th August. The report then goes on to say:—

"The demands and orders which now reach us every day from all countries render it necessary for us to abandon the plan hitherto followed for the distribution of Patrons' Tickets, and to deliver Patrons' Cards, good for a certain performance and for the cycle of four evenings. . . . As we already hinted in our last report, we have established a Lodgings-Committee. In matters relating to lodgings, holders of Patrons' Tickets will, therefore, in future apply to Herr Ulrich, at the Rathaus, Bayreuth."

Herr Wagner himself adds:—

"The inconceivable zeal of my professional colleagues in the work, as well as the splendid result of their efforts, as it was manifested at the preliminary rehearsals last summer, has given me the courage and full confidence to announce finally and definitively the performance of the Stage-Festival-Plays at Bayreuth in the summer of the year 1876, which will soon be here. This determination alone was needed to secure for me external interest in our pre-eminent enterprise. We may regard the latter as, in every respect, in a fair way of a favourable issue. I send you, in consequence, to-day, thoroughly settled in all its details, the plan of the rehearsals, arranged by me in what I considered the manner best adapted for the success of our studies. My object will be to carry it out in every point, always supposing my artistic colleagues, by equally punctual co-operation, shall put me in a position to do so. A careful examination of the plan, hereby submitted to you, of rehearsals, will enable you to see exactly for what time and for what days I reckon upon your presence and co-operation. In consequence of your friendly response to my preceding invitation-circular of January this year, I have generally to regard as already promised your co-operation in the grand rehearsals and the performances, which will take up the period from the 1st June to the end of August, 1876. The distribution of the rehearsals will, however, permit you, in special cases, to dispose, for your own personal objects elsewhere, of the spare time during which you are not busy here, so that you may now at your leisure make any arrangements for starring engagements, etc. In cases where the fact of obtaining some especial leave of absence might be attended by difficulties, I offer, by seasonable applications on my side, to support you with the proper authorities. Respecting the material remuneration for so much of your time dedicated to me. I finally return to what I said to you in my first letter of invitation, I adhere to the principle that I have to take measures to make good insupportable sacrifices and losses, as I consider it most indispensable that I should know that the artists selected by me are secured for the company to perform my work. As I justly include among the patrons of my undertaking you who are the most important sureties of my enterprise, the accounts and books of my administrative council shall be laid before you, so that from them you may perceive that on no side can any claim be made for the least profit, but at the most self-sacrificing efforts and co-labour. Thus, through your affectionate sympathy and co-operation employed only for the success of the work, may there be effected an artistic deed such as no existing authority, but only a free association of the truly Elect, could exhibit to the world!"

As is usually the case with Herr R. Wagner's manifestoes, the style is not so pellucid as it might be. It is pretty evident, however, that the great musical Reformer of the Future implies that, if they think they will gain anything—save fame, perhaps—from the approaching performances of the National-Festival-Stage-Play-Tetralogical-Trilogy, his professional colleagues are mistaken.

(Recommended.)

HÔTEL DES PAYS-BAS,
TENU PAR
MME VVE. DOM,
Rue de l'Hôpital, No. 28,
BRUXELLES.

At the "Pops."

No. 1.



Andante Espressivo.

LONDON BALLAD CONCERTS.

Mr John Boosey's Ninth Ballad Concert, given on Wednesday, was equal in interest to any of the series. St James's Hall was, as usual, crowded, and the audience as enthusiastic as ever, setting at defiance the request that no encores should be asked for, and insisting on Madame Sterling repeating "Caller Herrin," and "The Three Ravens" (for the latter, however, Madame Sterling substituted another song), and Mr Maybrick, "Nancy Lee." Mr Edward Lloyd was called twice after Mr F. H. Cowen's "When the reapers rest," and Balfe's "Come into the garden, Maud." Madame Edith Wynne, Mrs Osgood, Miss Annie Butterworth, and the Mdles Badian, obtained their fair share of applause. The London Vocal Union were welcomed as usual, and Mr Sydney Smith made his accustomed effect when he plays his own compositions, which, on the occasion under notice, were a fantasia on *Rigoletto* and "Quatre-Bras" March. The accompanists of the vocal music were Mr Lindsay Sloper and Mr Meyer Lütz. Mr Boosey announces his "Tenth Ballad Concert" for Wednesday next, when Mr Sims Reeves will introduce Blumenthal's new song, "A Letter." Herr Theodor Franzen is to be the pianist.

VENICE.—M. Ambroise Thomas's *Hamlet* was successfully produced at the Fenice, on the 26th ult. Signora Gester, as Ophelia, and Sig. Graziani, as Hamlet, were greatly applauded.

OCCASIONAL NOTES.

LONDON BALLAD CONCERTS.—With the aid of careful and consistent management, these concerts have won a permanent position. Their object is sufficiently explained by the title. Old songs and new songs, with few exceptions, in the ballad style, form always the *substratum* of the programmes, and, indeed, impart to them their special character. These, as a rule, are for the most part English; but occasional variety is obtained through the introduction of others drawn from Irish, Scotch, and Welsh sources. Thus, for the admirers of simple melody—and how numerous are they!—there is enough for all tastes. Rhythmical tune, in the hands of one to whom tune comes easily, and who is enough of a musician to shape it into symmetrical form, can never fail to please; and this applies no less to ancient than to modern examples, of which there are, happily, more than enough. Mr John Boosey, institutor and director of the "Ballad Concerts," believed in the abiding charm of melody simple and unadorned, and ten successive seasons have proved that his belief was well founded. Their success is incontestable, and we are glad to record it.

ACCORDING TO Sig. Paloschi's *Annuario Musicale*, under the heading of Leap-Year, on the 29th of February, 1792, Gioachino Rossini was born at Pesaro; on the 29th of February, 1828, Auber's *Muette* was produced, at Paris, for the first time, as was Meyerbeer's *Huguenots*, likewise in Paris, on the same day of 1836.

THE *Musikalische Wochenblatt* publishes a highly curious portrait of Chopin, from a water-colour sketch made a few months before his death. The artist, dressed in pantaloons, including his feet as well as legs, and a dressing-gown, is represented kneeling rather than lying upon a sofa. The head, very expressive and very like, is supported on the left hand. The sketch bears the signature of Kwiatkowski, a fellow-countryman of Chopin's.

SPEAKING OF this portrait, the same paper relates the following anecdote. Chopin lent a friend the score of his Concerto in E minor. The friend, knowing how fastidiously particular Chopin was, received it in fear and trembling. He carried it home, and never turned over the leaves without having first put on gloves, so as not to soil the paper. At length he returned the score, free from the slightest stain or spot. Chopin took it, and, on opening it, exclaimed indignantly, and with a horrible grimace: "My dear sir, you have been smoking when you went through it!" May we add: *Se non è vero è ben trovato?* We think not.

CONCERTS VARIOUS.

DR BERNHARDT, the director of the Saturday evening concerts at the Langham Hall, took his benefit last Saturday. Madame Liebhart (who was in excellent voice, and sang with her usual effect), Mdme Bernhardt, Miss Agnes Bertini, and Miss Vonsenden, were the vocalists, Messrs Ganz, Bernhardt, Pollitzer, Mori, Stehling, Pettit, Misses Arneni, and Lilly Morris, were the instrumentalists. There was a good attendance, and the audience were evidently pleased with all they heard. The concert was conducted by Mr Ganz and Herr Lehmeier.

THE Students of the London Academy of Music gave a concert on Wednesday morning in St George's Hall, which attracted a large number of the friends and parents of the pupils of the institution. Amongst the students who exhibited marked progress were Miss E. Webster, Miss C. Renwick, and Mr F. Thomas, vocalists; Miss Kate Griffiths, Miss Deacon, and Miss Constance Erica, pianists; and Miss Jane Hutchinson, violinist. Miss Deacon, by the bye, deserves extra praise for her performance of the last movement of Chopin's Concerto. The concerted music was conducted by Professor Wylde (Principal), and M. Marlois the vocal music that required to be accompanied on the pianoforte.

MR SUCHET CHAMPION gave the first of his announced series of concerts on Thursday evening, at Langham Hall. Mr Champion was assisted by Mesdames Champion, Osborne Williams, Varley Liebe, Miss Barnett, and Mr Thurely Beale, who all acquitted themselves to the satisfaction of the audience. Mr Champion gave selections from the compositions of Sullivan, Gibsons, Cowen, &c., in all of which he proved himself an accomplished vocalist. Mr. Champion's most successful effort was Ignace Gibsons's serenade, "My Lady Sleeps," in which he was vociferously encored. The room was crowded by an attentive and fashionable audience.

THE Great Western Railway Musical Society's concert, held in the Literary Society's rooms, Paddington Station, on Thursday evening, March 2, attracted a large audience. The programme, owing to "unforeseen circumstances," could not be carried out in its integrity, but, nevertheless, the audience were apparently quite satisfied with what they heard, judging from the applause bestowed after each piece. The "Veteran," Mr W. T. Wrighton, and the always welcome Miss Ransford, were the artists who assisted the society. Both were received with becoming warmth. A very youthful pianist, Miss Florence Angle, (a student of the Royal Academy of Music,) deserves a good word for the careful way in which she played a fantasia by Mr A. O'Leary, on "Where the bee sucks." The little artist was deservedly recalled at the conclusion of her performance. Mr Theodore Drew was the conductor, and Mrs E. T. Kimpton accompanied the vocal music on the pianoforte.

HERR THEODOR FRANZEN—with the assistance of Mad. Edna Hall, Mdle Sophie Löwe, Sig. Monari Rocca, Herr G. Werrenrath, as vocalists, and Herr Otto Peininger, violinist—gave an agreeable concert at the Prince's Gate Hotel, South Kensington, on Friday evening last week. The room was well filled by an attentive audience. Herr Franzen played with Herr Peininger an *andante* and *rondo* by Schubert; Liszt's arrangement of the march in Wagner's *Tannhäuser*—the latter given with so much spirit that the audience "recalled" him—and a scherzo by Chopin. Mad. Hall introduced, among other things, a Polacca by Hackensöllner, a composer whose name we do not remember to have seen in print. Mdle Löwe gave a song by M. Mortier de Fontaine, and Sullivan's "Orpheus with his lute" (recalled); Sig. Monari Rocca, "David chantant devant Saul," &c.; Herr Werrenrath, *Lieder* by Rubinstein (encored). Herr Peininger played two solos on the violin and the accompanists of the vocal music were Sig. Mazzoni and M. de Fontaine.

SCHUBERT SOCIETY.—The first concert (the fiftieth since the formation of the society), took place on last Thursday week. The first part, according to the objects of the society, being devoted to composition by F. Schubert. The concert opened with his "sonata" in A minor, for pianoforte and violin, played by Herr Hause and Herr Polonaski, a young violinist from Russia, who made his first appearance in London on this occasion. The duet was received with much applause. The first instrumental piece was a solo on the violoncello, played by Herr Schuberth. The songs given during the evening included "Trockne Blumen," (Herr Paul Werner, his first appearance); "Meine Ruh ist hin," (Miss Emily Moore); two songs by Herr Werrenrath; "The Erl King," (Miss Palmer); and "The Wanderer," (Mr Frank Celli). The second part of the concert was miscellaneous, and the novelties introduced comprised a ballad by Miss Palmer; a ballad by Schubert, "In golden youth," sung by Miss Palmer; a trio by Gresson, "Berceuse," (played by Herr Hause, Herr Polonaski, and Herr Schuberth); and a pianoforte solo by Herr Hause. Herr Franzen played Liszt's "Tannhäuser," and Mr Frank Celli sung the "Yeoman's wedding song," both much applauded. Herren Schuberth and Frantzen were the conductors. The rooms were crowded, and the concert was a great success. The second is announced for Thursday, the 6th April, when Schumann's compositions are to form the first part of the programme.

MR LINDSAY SLOPER has again taken up his residence among us. He opened his new mansion in Colville Terrace, West, on Thursday morning, last week, with a concert, in which those of his pupils, who were sufficiently advanced, contributed their aid in a way that reflected honour to themselves and credit on their talented instructor. Mr Lindsay Sloper commenced the concert by playing, with Mr A. H. Jackson, Mendelssohn's overture, *The Hebrides*, arranged for two performers on one pianoforte, and finished the concert by playing, with Mr Collard, a Romanza and Tarantella for the pianoforte and flute, composed expressly by Mr Sloper for Mr Collard's method of practising the flute. The pupils of Mr Sloper played a variety of compositions, Miss Levy contributing a minuet by Bargiel, and a barcarolle by Chopin; Miss Eugénie Caverhill-Shiels, Mendelssohn's Prelude and Fugue in E minor; Mrs Cunnah, a fantasia impromptu; Miss de Mercado, Raff's "Polka de la Reine;" Miss Thompson, Gottschalk's "March de Nuit" and Pauer's "Cascade;" and Mr Home, two of Mendelssohn's posthumous studies. Several vocal pieces were also given, viz., an Irish ballad, "Terence's farewell to Kathleen," and Schubert's "La plainte d'une jeune fille," (Miss Jennie Meenan); the same composer's *Liebes-Botschaft* and Gounod's, "O, that we two were maying," (Miss Kate Brand). Signor Caravoglia was announced to sing some Italian songs, but the prevailing epidemic had seized upon the throat of the popular basso, and he was unable to put in an appearance.

LISBON.—A new opera, entitled *Elisir di Giovinezza*, is in rehearsal at the Teatro San Carlo. The music is by the Viscount Arneiro.

PROVINCIAL.

LEIGH.—A concert has been given at the Hurst School Room, Bransford, in aid of the Leigh Church Organ Fund. It was very well attended by a large and fashionable audience. Judging from the hearty applause, and the numerous *encores*, the programme must have been everything that could be desired. The following took part in it, and acquitted themselves admirably:—the Misses Norbury, Miss and Mr Hayes, Miss Knipe, Miss Essex, Miss Carter, Mr Sheppard. Mr W. Mann, Miss Quarrell, and Mr H. Mann. Miss Onley accompanied the vocal pieces.—*Malvern News*.

BRIGHTON.—Madame Liebhart was the vocalist at the fifth concert of Mr Kuhe's festival, and sang with taste and feeling Mozart's "Voi che sapete." In Mr G. B. Allen's ballad (composed expressly for Madame Liebhart), "Little bird, so sweetly singing," the vocalist, achieved a genuine success, contributed to in no slight degree by Mr Radcliff's flute *obligato*. As her last contribution Madame Liebhart sang a couple of verses each of the Scotch song "Robin Adair," and the German song "Trab, Trab," which, says the *Gazette*, formed an admirable contrast to each other, and were rendered with all the animated sweetness of tone and beauty of expression at the command of this graceful and gifted *artiste*, who, each time she sang, gave the audience the opportunity of enjoying her powers under entirely different phases.

LISCARD.—The third of Mr Heinecke's series of subscription concerts took place at the concert hall. Miss Jose Sherrington's rendering of Meyerbeer's "Ombre leggiera," was one of the treats of the evening, another was her singing of "Love was once a little boy" (recalled). The other solos were sung by Mr Gerard Coventry, of the Milan Conservatoire, who possesses a nice tenor voice of considerable range. He met, in common with the lady artist already alluded to, a warm reception, and was recalled after a very careful and effective delivery of Blumenthal's "My Queen." The performances of Mr A. F. Weston on the violoncello were excellent. Mr T. J. Hughes and his party contributed a number of glees, and they obtained an enthusiastic encore for Spofforth's "Come, bounteous May!" Several concerted pieces were ably given by Messrs Voeck (piano), Needham (flute), and Weston (violoncello).

REVIEW.

NOVELLO, EWER & Co.

Corelli's *Allemande, Sarabande, and Gavotte in F*, transcribed for the pianoforte by Jules Brissac.

THIS "suite de pièces" is full of character, and the transcriber, adhering to the spirit of the original, has so skilfully amplified and laid out for the pianoforte passages which were constructed for stringed instruments, as even to enhance their general effect. The *Allemande*, fresh, bold and vigorous, is strongly contrasted by the *Sarabande*, notable for its expressive grace, and this is agreeably relieved by the dainty sprightliness of the *Gavotte*. The whole is not difficult, and will be welcome to every pianist.

To Oedipus.



There was an old cork
Who lived with a fork
They resided at York
And were fed upon pork
But invited a stork
Who ate up the pork
And swallowed the cork
As likewise the fork
Which choked this old
stork
(He was buried at York).

Sphinx.

FRANKFORT-ON-THE-MAINE.—At a recent grand orchestral concert Capellmeister Stasny introduced several new works, amongst which were an overture in D major, by M. Carl; *Symphonie triumphe*, by H. Ulrich; and a work entitled *A Fairy Picture*, by C. Oberthür, with other standard pieces. Weber's overture to *Euryanthe*, and Cherubini's to *Lodoiska*, were also given.

Hotel de Russie (Drexel's) Frankfort.



DR. CHEESE.—I said you would never get away from here.

ALDERMAN DOUBLEBODY.—Well, the Drexels are such good fellows, and I'm a heavy traveller.

DR. CHEESE.—But how will you get to Bayreuth?

ALDERMAN DOUBLEBODY.—I shall walk. I'm hungry, and want more flesh on my bones. I rest at Wurzburg, and eat on the road.

DR. CHEESE.—By that time you will be double yourself—Alderman Doublebody-Doublebody.

ALDERMAN DOUBLEBODY.—I can't help that. I'm a heavy traveller.

DR. CHEESE.—Wagner will demand treble price for admission.

ALDERMAN DOUBLEBODY.—If I find room, I'll pay £135, and applaud *Tetralogg*.

WEST BROMWICH.

For a society which has been established less than six months, it was a bold venture to produce a work of such importance as Arthur Sullivan's *Prodigal Son*, and the West Bromwich Choral Society may be fairly congratulated on the success which attended this their maiden effort at oratorio. The principal solo parts were sustained by Miss Katherine Poyntz, Madame Poole, Mr Wilford Morgan, and Mr Woodward, who performed their allotted tasks with credit to themselves and satisfaction to their audience. The local resources not admitting of an orchestra, the accompaniments were found in the shape of a piano and American organ, at the former of which Miss Lizzie Hartland displayed an amount of skill and ability quite worthy of any professional player, and was ably supported by Mr F. T. Cox at a by no means good specimen of an instrument, which at its best is none of the most agreeable. The chorus, now mustering some 150 members, sang with a general firmness and precision, saying much for the pains which have been so unsparingly bestowed by their indefatigable conductor, Mr Hartland, whose services are so much the more valuable as they are purely voluntary, and have involved no small sacrifice of time and money for many months past. The second part of the programme was miscellaneous, but selected from sacred sources, Miss Poyntz being encoired in "With verdure clad," a similar compliment being paid to Madame Poole for her singing of "O rest in the Lord." The unaccompanied quartet, "The Lord is nigh unto thee" (the penultimate number in Mr Sullivan's work), was also repeated by general desire. At the next concert Sterndale Bennett's *May Queen* will be given.

H. D.

MUSIC IN MANCHESTER.

(From our Correspondent.)

Herr Joachim appeared here for the first time this season on Thursday last, at Mr Hallé's concert, and played his own splendid concerto in G major. The work itself and the matchless performance both won the enthusiastic admiration of the critics, and the crowded audience recalled the great artist at the end of the concerto. In the second part of the concert Herr Joachim once more delighted us by his wonderful rendering of three of those wild, weird Hungarian dances which have been so charmingly arranged for piano and violin by Brahms and Joachim. At the same concert Mr Hallé played Beethoven's Sonata in E flat with consummate finish and skill, and the audience were no less enthusiastic in their manifestations of appreciation than they had been after hearing Herr Joachim. Mdle Sophie Löwe was the only singer; she was much more successful in two of Schubert's songs than in a very dramatic *scena* by Rubinstein. The concert began by a splendid performance of Beethoven's Pastoral Symphony. To-morrow night, at the last concert of Mr Hallé's present season, Verdi's *Requiem* will be given for the first time in Manchester.

At the Prince's Theatre, Mr Alfred Cellier's *Sultan of Mocha* has been revived with great success. The opera, which is ably supported by Miss Constance Loseby, Miss Brenner, Messrs H. Corri, Riley, and J. G. Taylor, is followed by Mr Sullivan's amusing extravaganza, *Trial by Jury*. Next month the Sinico-Campobello Italian Opera company appear. The Theatre Royal pantomime will be withdrawn at the end of this week, and Signor Salvini is to appear in *Othello* and *Hamlet* next week. On the 20th March Mr Carl Rosa's opera company returns to Manchester, and one of the leading attractions of the short season will be Cherubini's *Water Carrier* (*Les Deux Journées*).

March 8, 1876.

ROYAL ITALIAN OPERA.

Mr Gye has issued his prospectus for the coming season, and we are glad to observe that he continues the new fashion of making that erstwhile vain-glorious and deceptive document as moderate in tone and business-like in character as possible. The director first of all announces that his establishment will open on Tuesday, March 28, with a performance, as on several previous occasions, of *Guillaume Tell*. No one will object to the choice of a masterpiece which combines with good music, scenic and other effects of the highest order, while the comparative insignificance of the principal female part evades all difficulty with *prime donne*, none of whom like to head a procession the honourable place in which seems to be behind. As regards the list of engagements, *habitués* will, no doubt, rejoice to find that most of the artists who have done good service lately are still members of Mr Gye's company. Mdme Adelina Patti, the absence of whom nothing could make up for, returns to the scene of familiar triumphs, and with her come Mdle Albani, Mdle Thalberg, the youthful *débütante* of last year, Mdle Bianchi, Mdle Marimon, Mdle D'Angeri, Mdle Smeroschi, and Mdle Scalchi. These names demand no comment, because their value in the prospectus every one can estimate. Passing to the gentlemen, we find among old acquaintances Signori Nicolini, Bolis, De Sanctis, Pavani, Piazza, Sabater, Bettini, Rossi, Marino, Graziani, Maurel, Cotogni, Bagagiolo, Capponi, Ciampi, Tagliafico, Fallar, and Raguer—a strong band, and perfectly able, in conjunction with their sister artists already named, to carry the season through. Nevertheless, we are sorry to miss M. Faure from the *troupe* of which he has so long been a distinguished ornament. It is true that M. Faure has engaged to appear under the auspices of Mr Mapleson; and that his pupil, M. Maurel, will succeed him, but the change can hardly fail to be looked upon as regrettable. There will not, however, be one Frenchman the less at Covent Garden, M. Capoul having left the "other house" to go over to its rival. How far this event may compensate in public esteem for the withdrawal of M. Faure depends on the value attached to M. Capoul's services as a dramatic singer, about which curiously diverse opinions are entertained. Mr Gye does heavy work during the season, and it is not surprising that he seeks to strengthen, from time to time, his normally powerful company. On this occasion he promises seven *débüts*, and holds out hopes of an eighth—that of Signor Gayarre, respecting whom rumour says much that is favourable. The new comers whom we are told to expect confidently are Mdle

Rosavalle, Miss Emma Abbott, an American lady of whom report speaks highly, Mdle Proch, Mdle de Synnerberg, Signor Conti, Signor Monti, and Signor Tamagno. About none of these does Mr Gye say either a biographical or laudatory word, and we shall imitate his example by abstaining from any speculation as to their merits, while hoping that there may be good cause to give each and all a hearty welcome. With regard to the remaining *personnel* of the establishment, Signor Vianesi and Signor Bevnigani will again be joint-conductors; a new dancer, Mdle Bertha, will appear; Mr Carrodus continues to act as *chef d'attaque*, Mr Betjeman, as leader of the ballet, and Mr Pitmann as organist.

As no present and absolute necessity existed for the addition of new members to the company, so it may be a repertory of forty-eight operas made it needless to bring out unfamiliar works. But Italian Opera, even in its present condition, is not beyond the range and influence of musical opinion, and the director finds it politic to humour that opinion by offering a modicum of novelty. This year he mentions four works—Verdi's *Aida*, Wagner's *Tannhäuser*, Donizetti's *L'Elisir d'Amore*, and Rossini's *Mosé*: three of which he pledges himself to produce. We fail to see the reason for classing *L'Elisir d'Amore* among novelties; but, as that work is almost certain to be heard, one of the remaining operas stands a poor chance. Let us hope it is not *Aida*, which, for very shame, ought no longer to suffer neglect; while *Tannhäuser* has claims deserving special consideration. Should these two be put upon the stage, Mr Gye will have done his duty, and conferred no small lustre upon the season, especially as Madame Patti is promised in *Aida* and Mdle Albani in *Tannhäuser*. With regard to *Mosé*, that opera, announced last year, is used to waiting, and may again be put off without serious injury. On the whole, there is ground for anticipating a busy and by no means uninteresting season at Covent Garden.

WAIIFS.

BIRMINGHAM.—From the list of artists who have appeared at Birmingham during the season, our correspondent requests us to state that the names of Messrs Vernon Rigby and W. H. Cummings were inadvertently omitted.

The Sultan never smiles. He has too many wives.

Mr F. H. Celli, the baritone, has left London to join the Carl Rosa Opera Company in the provinces.

The Goldsmiths' Company have voted a gift of £20 to the Great Marlborough Street Hospital for Diseases of the Skin.

Professor Glover's new cantata, *Patria*, one of the attractions at the Grattan Memorial Concert in Dublin is, the *Nation* informs us, to be shortly performed in London.

Charlotte, cutting bread and butter the other day, was overcome by a fine poetic frenzy, and sliced off her baby's nose. The sorrows of Werther were nothing to the poignant grief of that child.

Max Muller remarks that Chinese grammar is the most fascinating study he knows of. But Max Muller doesn't know everything, says an American paper. He never read one of Charley Wilson's letters to the *Chicago Journal*.

A recent decree of the Mikado gives complete freedom of postage to journalists, each of whom is now allowed to send whatever communication he may think fit from one part of the Japanese empire to the other free of expense.

The Examining Committee of the Théâtre Français have heard a piece in one act and in verse by M. François Coppée, *Le Luthier de Crémone*. It was unanimously accepted, and will have Coquelin, Thiron, and Mdle Baretta for its interpreters.

The late Sir Sterndale Bennett's overture, *Parasina*, was performed with great success at the eighth concert of the Leipsic "Euterpe" Society. Our great countryman is still honoured in Germany, where he was received with such warm enthusiasm by Schumann and Mendelssohn.

The Springfield (Mass.) *Republican* says:—"Sam Cox says he wants to bathe in the Jordan and drink from the Pool of Bethesda. By all means let him. If he would confine his drinking to that sort of thing, his friends would be spared much mortification, and the public more or less disgust."

Mad. Adelina Patti (Marquise de Caux) is at Vienna. Before leaving St Petersburg she appeared for her benefit in *Il Trovatore*. Her success as the heroine was betokened by showers of bouquets, wreaths, and every species of floral tribute, and she was presented with a magnificent diadem of pearls, rubies, and diamonds.

President Eliot, of Harvard University, says in his annual report that the late Professor Winlock's ingenuity secured to the Observatory a permanent income from the sale of the exact time to cities, railroads, and watchmakers; and that half of this income, amounting to 1,000 dollars a year, will be paid for five years to his widow and children.

Among the modern compositions lately performed in Germany, says the *Leipsic New Musical Gazette*, have been Sterndale Bennett's Overture to *Paraisina* (eighth Euterpe Concert at Leipsic); Oberthür's Concerto for the harp, and the same composer's *Loreley*, at the fourth Subscription Concert at Aix-la-Chapelle, and his Trio for harp, violin, and violoncello, both at Vienna and Hamburg.

THE THREE CHOIRS FESTIVAL.—The list of stewards for conducting the Three Choirs Festival at Hereford is now complete, and contains the names of 126 highly influential gentlemen. The greatest number at any of the preceding Festivals was 86. The services of the leading artists of the day have been engaged, and the preliminary arrangements are quite complete. Great success is anticipated.—*Malvern News*.

A writer in a contemporary says of M. Alexandre Dumas:—"He is tall, stalwart, very pale, and his first aspect is proud, cold, stern, and a little defiant. But he quickly thaws, and shows himself the most fascinating of *causeurs*. He is gay, cordial, vivacious, and simple, full of anecdote, wit, and laughter. He seems to wear his heart upon his sleeve, and to hear his conversation is like drinking champagne of a fine vintage. He talks freely about anything and everything."

ALEXANDRA PALACE.—The following special attractions will be given during the week. On Tuesday next Mr Will's celebrated drama, written for Mr Herman Vezin, entitled *The Man o' Airlie*. On Wednesday Sam Hague's Minstrels, the original slave troupe. On Thursday Tom Taylor's play entitled *Plot and Passion*, in which Mrs Herman Vezin will appear as Marie de Fontanges; and on Saturday the great national celebration of St Patrick's Day will take place. Two grand concerts (afternoon and evening) will be given, and Boucicault's great Irish drama, *The Colleen Bawn*, will be performed in the theatre. A grand procession of the assembled Societies and Unions will take place, with out-door sports, &c. The Palace will be brilliantly illuminated until ten o'clock.

NEW PIANOFORTE PIECE BY A BOWDON COMPOSER.—Our advertising columns this week contain the announcement of a new piece from the facile pen of Mr R. Andrews, a veteran in the musical profession, who has now attained his seventy-third year. We have on several occasions had to notice most favourably the productions of Mr Andrews, and in no case have we done it more heartily than when the object has been the alleviation of human suffering or the accomplishment of a generous action. The piece referred to is one which is being brought out by subscription, and the proceeds will be devoted to the benefit of a lady who by sad bereavement—the death of her husband—is left with five little ones totally unprovided for. The "Britannia," for such the new piece is entitled, is national in name; we trust it will be national in circulation. This will, we believe, be the last piece which Mr Andrews will produce in this neighbourhood, as he is about to leave Bowdon; and no doubt his numerous friends, both in and out of the musical world, will seize the opportunity thus offered of assisting an object which our readers may rest assured is well worthy of large-hearted support.

An Exhibition of a very novel and interesting character will be held at the Alexandra Palace, under distinguished patronage, immediately after Easter. Prizes of considerable value will be awarded by the Alexandra Palace Company, and a Committee appointed to carry out the Exhibition, for the best designs in ladies' costumes, the decisions being based upon the originality, elegance, and economy of the dresses displayed. Several hundred varieties, including morning, evening, ball, and bridal costumes, &c., will be included in this competitive exhibition, and valuable opportunities of comparison will thus be afforded to costumiers and others, whereby it may be hoped that greater economy and elegance in dress may be attained than is afforded by the extravagant eccentricities which too frequently characterise the fashions of the present day. As buyers from all parts of the country visit London at the above-mentioned period, this exhibition will afford them facilities for inspection hitherto unprecedented. That it will attract an immense concourse of ladies cannot be doubted, inasmuch as the attractions of the shops and show-rooms of Regent Street and the West-End will, for the time being, be transferred to Muswell Hill.

The 161st anniversary festival of the most honourable and loyal Society of Ancient Britons was held at Willis's Rooms. Mr Henry Robertson, M.P., in the chair. Among those present were—Earl Powis, General Campbell, C.B., Sir Alexander Wood, Mr Osborne Morgan, Q.C., M.P., Mr F. A. Sherriiff, M.P., Mr Samuel Holland,

M.P., Mr J. R. Kenyon, Q.C., the Hon. and Rev. Trevor Kenyon, Mr S. Rhys Wingfield, Mr C. C. Cotes, M.P., Mr David Davies, M.P., Mr Brinley Richards, and Mr Theodore Martin, C.B. At the conclusion of dinner, "The health of her Majesty the Queen" was proposed by the chairman, who remarked that the Queen was the patroness of the society, and gave annually to its funds a sum of 100 guineas. The musical arrangements of the festival were of a purely national character, and were under the able direction of Mr Brinley Richards, who, as on previous occasions, rendered gratuitous service. The principal vocalists were Miss Mary Davies, Miss Lizzie Evans, Miss M. J. Williams, Mr Williams, and Mr Ap Herbert; and, in addition to the pleasing programme which was rendered by them, a grand performance of Welsh music on two triple-stringed harps was given by "Gruffydd" and his daughter Y Fronfraith Fach, whose services had been kindly placed at the disposal of the society by Lady Llanover.

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